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Architectural Drawings

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Architectural Drawings

in the collection of
the Cooper-Hewitt Museum

The Smithsonian Institution's
National Museum of Design

Cover

Whitney Warren (1864-1943)

United States

Elevations of Mansions, about 1894

Pencil and watercolors; 7.6 x 27.7 (each)

Gift of Mrs. William Greenough

1943-51-407,-403,-402,-406

Inside cover

Serge Ivan Chermayeff (born 1900)

United States

The Architect's Studio, Wellfleet,

Massachusetts, 1953-54

Pen and black ink, brown felt-tip pen,
colored crayons; 34.9 x 42.5

Gift of Serge Ivan Chermayeff

1962-45-12

1. Matteo Borboni (about 1610-1667)

Italy

The Funerary Monument of Elisabetta

Sirani, 1665

Pen and brown ink, brown wash, red and
some black chalks; 29.9 x 16.3

Friends of the Museum Fund

1938-88-2503

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Foreword

The art of architectural drawing is enjoying a lively renaissance. Responding to the growing interest and enthusiasm of museums, libraries, and private collectors, contemporary architects are looking upon their own drawings with new respect. In New York City, commercial art galleries specializing in these drawings have emerged. The broadly based collections of the Cooper-Hewitt provide an invaluable resource for a historical survey of architectural draftsmanship. All of the variations of type, from initial sketch to finished presentation rendering, are represented.

As this handbook will reveal, the architectural drawings in the Cooper-Hewitt Museum are superb. Housed in the Drue Heinz Study Center, they form what is considered the largest museum collection of architectural drawings in the United States. The construction of the Center and the publication of this handbook were made possible through the extraordinary generosity of Henry J. Heinz II. To the Heinzes and the many donors who have contributed drawings to the Museum over the years, we extend eternal gratitude.

Lisa Taylor
Director

he distinction between an architectural drawings collection and a collection of architectural drawings may at first scrutiny appear subtle and perplexing, but in fact it is one between drawings for the sake of the architect and the building, and drawings for the sake of appearance, that is, of draftsmanship. Few would regard a drawing by Sir Christopher Wren for a City of London church as compellingly beautiful, but within the area of its unappealing wash there is pregnant a strength of architectural meaning that far exceeds an elegant eighteenth-century presentation by Jean-Charles Delafosse. An architectural drawings collection is built up by professional initiative with the idea in mind of surveying a wide spectrum of architectural achievement, not only for the exteriors of the buildings and their planning, but also for their decoration, their furnishing, and their gardens or urban enclosures. Many museums have ample numbers of architectural drawings. The basis of the collections of the Kunstbibliothek in Berlin came from the great French architect-collector Hippolyte Destailleur in 1879; both the Ecole des Beaux-Arts in Paris and the Victoria and Albert Museum in London have acquired architectural drawings over the past century, but never with a goal in mind. Then there are the restricted parameters of the academies, the Accademia di San Luca in Rome or the Accademia Clementina in Bologna, and similarly those of libraries, such as the Library of Congress in Washington or the Burnham Architectural Library in Chicago. The same parochial or regional restrictions apply to such a collection as that of the Technische Universität in Munich. In fact, professional architectural drawings collections are few: in Moscow, the A.V. Chusev Museum; in London, Sir John Soane's Museum and the Royal Institute of British Architects; in New York, the Avery Memorial Architectural Library of Columbia University; in Montreal, the Centre d'Architecture Canadien. To this select few must be added the Cooper-Hewitt Museum. For although the arena of its coverage is vast, from architectural design to the clothes the inhabitants wore, its representation of the building and decorating arts is so rich and the designers such a galaxy of great names that it can stand comparison with the great architectural drawings collections of the world.

The earliest known bulk purchase of architectural drawings occurred in Venice in 1614 when Inigo Jones and the Earl of Arundel met the aged and blind Vincenzo Scamozzi, who sold to them in addition to his own drawings all the drawings by his great master, Andrea Palladio. Eventually, all the Palladios, added to the drawings by Jones and by Jones's assistant John Webb, passed to William and John Talman, a father and son partnership in the cre-

ation of an architectural and antiquarian collection from the 1690s onwards. They are the first architectural drawings collectors, and they pursued their task with fanaticism and with museological intent, even to devising a classification system by means of code marks. One portion alone of their collection was contained in over two hundred elephant folio volumes. In Stockholm and Paris another father and son were concurrently collecting drawings of French architecture, decoration, and gardening. They were Nicodemus Tessin the elder and younger, and their collections enhance the present Print Cabinet of the National Museum in Stockholm. Back in England another collection was being formed by the architect Earl, Richard Boyle, 3rd Earl of Burlington. He bought massively from Talman sales through the 1720s, and his professional intent is demonstrated by the acquisition of drawings as exemplars of good design.

This whole idea of exemplars conditions the two earliest professional collections of architectural drawings in the world, professional in the sense of being established right from the start as a quasi-public resource, and deliberately organized so as to educate. Sir John Soane's Museum was founded in 1833 and the Institute of British Architects in 1834, but whereas the Soane Museum was a static collection from the beginning, the Institute looked to the future with limitless parameters. One of the Institute's first acquisitions was Sir John Drummond Stewart's collection of Italian and French stage designs assembled when Sir John was in Italy during the 1820s. In an uncanny way the Drummond Stewart Collection is a microcosm of the Giovanni Piancastelli Collection in the Cooper-Hewitt Museum. Both shared a delight in the art of perspective, but there the parallel ends, for Piancastelli's collection was vast, and it is this that endows the Cooper-Hewitt with an unmatched supremacy. Of its sort, it is the most distinguished collection in America. In essence, it is a celebration in drawing of the fine, decorative, and applied arts.

The Museum was founded by Sarah and Eleanor Hewitt in 1896 with the idea of founding in New York a Musée des Arts Décoratifs, well known to them from their visits to Paris. It was possibly there, shortly before 1901, that they got wind of Piancastelli's impending sales. He had become the first state director of the Borghese Gallery in Rome following its purchase in 1899; he was to retire to Bologna in 1906. Great mystery surrounds the circumstances of his own personal collection, which he must have been assembling after 1870. The turn of the century marked a high point in the history of European collections, with the dispersal of works of art, including drawings, on a scale undreamed of before.

In England architectural material had been widely available by the early

2. Artist Unknown, Germany
Design for a Gothic Steeple, about 1500
 Pen and black and brown ink, gray and
 pale green wash; 135.3 x 27
 Friends of the Museum Fund
 1960-77-1

G. S. del. pr. 1723

professional booksellers, such as Taylor, Weale, and Priestley, from whom the French academic architects in the nineteenth century bought massively. Piancastelli, himself, took advantage of sales such as the great Lavergne architectural library in Brussels in 1879. Apparently, however, it was necessary for Piancastelli to sell his collection of more than 12,000 drawings in order to spend his remaining years in Bologna as a painter. The Misses Hewitt bought roughly 4000 drawings from Piancastelli, and Mr. and Mrs. Edward D. Brandegee, Boston collectors, bought about 8000. It could hardly have been serendipity that enabled the Piancastelli and Brandegee collections to be reunited in New York in 1938. In the history of architectural collecting there is only one obvious parallel to such a remarkable unification, and that is when, in 1721, Palladio's whole collection was brought together in London for the first time since the 1550s.

Sales of French books and drawings from the 1870s are legion, but none could match those of Hippolyte Destailleur, the greatest private architectural collector since the Talmans. Destailleur, like most of the academy-trained architects of his generation, collected exemplars in books, prints, and drawings. The tradition for this lasted until the emergence of the modern movement in Europe after the First World War. Two French Beaux-Arts architects who bought heavily at Destailleur's sales in the 1890s were Mewès, of Mewès and Davis, architects of the Paris and the London Ritz, and Léon Decloux of Sèvres. Both had good taste and bought with discrimination. The Misses Hewitt met Decloux through a mutual friend and made negotiated purchases from him in 1909, 1911, and 1927 of nearly a thousand splendid French architectural, ornamental, and decorative drawings. It was a great coup and laid an imprimatur of excellence on the Cooper-Hewitt Museum that could never be challenged. It has been strengthened by many wonderful gifts and purchases since the Second World War, especially during the period of vigorous international architectural collecting in the 1950s and 1960s, as well as by additions of drawings for the theater, for costume, for decorative arts, for wallpapers, and for fabrics. The stimulus of acquisition has never ceased.

The earliest architectural drawings are generally anonymous, by those late medieval Gothic masters whose system was a two-dimensional one of large patterns frequently incised on stone or wood boards, and latterly on vellum or paper. As the Cooper-Hewitt's earliest architectural drawing demonstrates, a German designer of a Gothic steeple or flèche worked with a flat linear image, the quality of three-dimensionality only conveyed by shadowed wash (figure 2). Perhaps as much for a secular as an ecclesiastical commission, this design

3. Bernardino Sozi (Sotij) di Vincenzo
(active 1573-1603)
Italy
*Proposed Additions to an Octagonal
Church*, 1573
Pen and gray-brown ink over black chalk;
35.1 x 26.7
Friends of the Museum Fund
1938-88-2648

resembles in technique, and in being drawn on paper, that for Bishop West's Chantry in Winchester Cathedral, of about 1520 (Royal Institute of British Architects, London). The use of the measurement inscribed "200 shoes high" is an early alternative for "feet." The drawing stands at the beginning of the art of perspective, and it was a happy purchase in 1960, for it is at the beginning of the story of perspective in the Museum.

It is to Piancastelli that the Museum must pay tribute, for he was fascinated by the art of perspective and collected drawings not necessarily for their architectural value but as examples of perspective construction. Bernardino Sozi di Vincenzo's project dated 1573 for adding three chapels to an earlier church, possibly San Ercolano in Perugia, obviously attracted Piancastelli for the difficult task of drawing three circular chapels correctly (figure 3). It is not quite right, and in contrast, Jacques Androuet du Cerceau's design for the

4. Jacques Androuet du Cerceau,
the Elder
(1510-1585)
France
*Château de Verneuil-sur-Oise, near
Senlis, 1568*
Pen and brown ink, blue and gray
washes; 42.9 x 54.8
Gift of The Council of the Museum
1911-28-72

5. Andrea Pozzo (1642-1709)
Italy
*Elevation and Cross Section of a Pro-
posed Facade of San Giovanni in
Laterano, Rome, about 1699*
Pen and brown ink, brown wash, black
chalk; 47.9 x 74.4
Friends of the Museum Fund
1938-88-3504

6. Giuseppe Barberi (1746-1809)
Italy
Square with a Domed Library
Pen and brown ink, brown wash;
20.3 x 27.8
Friends of the Museum Fund
1938-88-1093

Château de Verneuil in France, about 1569, a Destailleur-Decloux purchase, is a great perspective piece by an architect whose *Leçons de Perspective Positive* of 1576 was to become one of the standard treatises (figure 4). Piancastelli would have delighted in this Verneuil design, for he loved intricate spatial effects, a reason perhaps for his relentless acquisition of stage designs. This drawing differs in many particulars from the designs in the British Museum and from the engraved plates of the château in his *Les Plus Excellents Bastiments de France*, 1575.

Inclinations to perspective were undoubtedly in part the initiative to acquire Matteo Borboni's funeral catafalque of the talented Bolognese painter Elisabetta Sirani, who died tragically young at the age of 26 in 1665 (figure 1). In this, Borboni displays the perspectivist's gimmick of featuring the ground plan axiometrically. This was a baroque device affecting drawing techniques, all of which were codified in Andrea Pozzo's *Perspectiva Pictorum et Architectorum*, a treatise of 1693, with numerous later editions, that was to exert more influence upon stage design and illusionistic mural painting than any other book. Piancastelli acquired Pozzo's competition design for the facade of San Giovanni in Laterano in Rome prepared about 1699 (figure 5), an astonishingly complex and spatial solution to the problems of a facade, leading directly to Meisssonier's acclaimed 1731 rococo design for St. Sulpice in Paris. Pozzo's design was not executed, and differs from the engraved version in the second volume of his *Trattato*. The church finally received a modern facade in 1732, by Alessandro Galilei.

If Piancastelli's drawings in the Cooper-Hewitt represent the bulk of his architectural collection, then even when he was collecting examples by his nineteenth-century contemporaries, he avoided those immobile or frozen late classic drawings, preferring the tyros of perspective. Hence his acquisition of the major portion of the *oeuvre* of Giuseppe Barberi, a visionary architect working in Rome between 1775 and 1790, whose drawings are of a fantasy and fertile scale of invention only exceeded by that earlier visionary, the great Piranesi. Barberi is still an unknown quantity in the history of Italian architecture after 1770. His achievement in actual building eludes the search, and his real influence is undetermined. He was very much the gray eminence behind Giuseppe Valadier and Roman town planning. Indeed, the Museum's nearly 1200 Barberi drawings were at one time attributed to Valadier. Barberi belongs to a group of artists and architects of the neoclassic era who drew in a liquid and chiaroscuro manner, as the design for a library or museum set in a fictionalized square or palace shows (figure 6). Another visionary of the same breed,

7. Giacomo del Po (1652-1726)

Italy

*Doorway with Memorial to Giovanni Domenico
Milano, Duca di San Giorgio, in the Sacristy
of San Domenico Maggiore, Naples, 1712-1713*

Pen and brown ink, gray wash, pencil;

54 x 30.9

Friends of the Museum Fund

1901-39-2173

Porta esterne della Chiesa ornata con lo stemma Gentilizio di Federico Augusto III Re di Polonia &c &c

8. Carlo Marchionni (1702-1786)
Italy

*West Door of San Salvatore in Lauro,
Rome, Decorated for the Requiem
of Frederic III of Poland, 1763*

Brush and gray wash, pencil;
50.9 x 34.3

Friends of the Museum Fund
1901-39-2182

9. Paolo Posi (1708-1776)
Italy

*Facade of a Villa Decorated for the
Visit of Pope Clement XIII, 1758-1769*

Pen and black ink, gray and pink wash;
41.2 x 84.4

Friends of the Museum Fund

1938-88-896

also represented in the Museum by numerous drawings, is Felice Giani, who could turn his hand to almost anything, but who specialized in the decoration of palaces and the invention of mythological compositions full of fantastic architecture. His Victory Monument in the Foro Bonoparte in Milan, about 1800, is not only a reminder that Giani was patronized by the *haut ton* of the Napoleonic court in France as well as Italy, but is also spectacular as a drawing. Piancastelli's choice is again and again conditioned by the theatric or illusionistic. This can be recognized in certain designs for portals or doorways. Fully baroque is Giacomo del Po's grisaille illusionistic decoration over the entrance to the sacristy in San Domenico Maggiore in Naples (figure 7), where del Po died in 1726; Carlo Marchionni's doorway to the Grand Gallery in the Villa Albani, Rome, a product of his employment there about 1756, is a frozen late baroque restatement thirty years later. Marchionni's drawing is neither baroque nor neoclassic but ambivalent. What must have attracted Piancastelli was the manner by which the architect introduced a sense of immediacy to his design by featuring spectators in it; they also appear in his temporary decora-

tions for the west door of San Salvatore in Lauro, Rome, created for the funeral of Frederick Augustus II (King of Saxony) then Augustus III (of Poland), who died in 1763 (figure 8).

What these figures bring to the design is the addition of a picturesque element, for by 1763 architectural drawing had been transformed by new devices of presentation, most notably in the manner in which a proposed building might be set in a fictitious landscape. The introduction of an appearance of reality in an otherwise fictional composition is founded in French practice of the age of Louis XIV, as in engraved designs of Jean le Pautre and Daniel Marot, and was given authority in the 1740s and 1750s in Rome when that city was the melting pot of early neoclassicism. The vortex of all this was centered upon the French Academy, whose students designed ephemeral festival and firework displays and ceremonies. The Museum has two such displays by Paolo Posi in which apparently real architecture, a late baroque classical Roman villa or palazzo set in a square or courtyard, is, in fact, merely a theatrical facade constructed of timber and painted canvas (figure 9). This is the realm in which the unreal is married to the real to produce the temporary decoration. The Museum's holdings in these can hardly be equaled anywhere, and not surprisingly this was as much Decloux's taste as Piancastelli's. A sequence of magisterial designs might start off with Charles Hutin's *Gate to the Temple of Hymen*, move on to a rare group of ruin fantasies signed by Louis Le Lorrain, and to an architectural capriccio by Charles-Michel-Ange Challe, Le Lorrain's companion at the French Academy in Rome in the 1740s, both of whom were profoundly influenced by their mentor, Piranesi, the wizard of the etched composition. The Hutin design (figure 11) is for the entrance to a pavilion erected in the Place Dauphine, Paris, one of several temporary structures in the city built to celebrate the wedding of the Dauphin (the son of Louis XV) to Marie-Thérèse of Spain on 23-26 February, 1745. Hutin was adept at court pageantry and festivals demanding temporary structures, usually built of plaster, wood, and painted canvas. He was trained as a painter, and although he came into contact with pioneer neoclassicists such as Louis Le Lorrain, he was never happy with the new style, preferring, as this arch demonstrates, the late baroque. Le Lorrain's neoclassicism is evident in a fantasy of the antique and the modern (figure 10) made in Rome in the late 1740s in which the antique is represented by fragments and the modern by Bernini's colonnade of St. Peter's.

Rome at mid-eighteenth century was a great boiling pot, and the ideas

10. Louis-Joseph Le Lorrain (1715-1759)
France
*Architectural Fantasy with Vase, Herm,
and Colonnade*
Brush and gray wash, black chalk;
34.7 x 22.5
Gift of The Council of the Museum
1911-28-101

11. Charles-François Hutin (1715-1776)
France
Gate to the Temple of Hymen, 1745
Pen and black ink, watercolor; 45.3 x 32.5
Gift of The Council of the Museum
1911-28-21

generated there spilled over across Europe, affecting the work of a second generation of French or French-trained architects, of whom Decloux acquired many examples. A random selection would include the work of two Franco-Swedes, both students in Paris: Louis-Gustave Taraval and Louis-Jean Desprez. Taraval's triumphal arch (figure 12) is inscribed as having been commissioned by the town of Stockholm in 1767, almost certainly to commemorate the victories of King Adolphus Frederick against Prussia, concluded by a favorable peace treaty in 1765. Taraval, born in Sweden and of French parentage, was one of Louis XV's court architects, but maintained many contacts with Sweden and designed Swedish court festivities. He represented, with Desprez, the School of Paris in Swedish architectural affairs. Louis-Jean Desprez was fascinated by the architecture of death, devising projects for mausolea, and while in Rome in the 1780s designed a series of four interiors for tombs, all powerful evocations of death (figure 13). Desprez was a master of the art of watercolor and rendering, and in the 1790s established himself under King Gustav III's patronage in Stockholm.

By the 1780s neoclassicism in this romantic vein had become the language of the European community, as much the vocabulary of Paris and London as of Copenhagen, Stockholm, and St. Petersburg. One of Taraval's and Desprez's Parisian associates was Jean-Charles Delafosse, whose Temple of Mars and Temple of Immortality (figure 14) in the Museum are splendid examples of that geometric style called by the French the *goût grec*. In the subject matter and scale of this conception Delafosse resembles such visionary architects as Boullée and Ledoux. In many ways Delafosse's influence has been underestimated, for he was also an ornamentalist of formative persuasions, and his engraved furniture designs helped propagate the new Louis Seize style.

From Decloux came an exterior elevation in the manner of Etienne-Louis Boullée (figure 15). It is a design for a gigantic domed circular temple, inscribed as a *Temple de la Curiosité*. This "visionary" design is not by Boullée, but by an admirer or follower who had access to his project for an opera made in 1781. The *Temple de la Curiosité* overwhelms by its size, belonging to that same elevated realm of the improbable as Jean-Pierre-Louis-Laurent Houël's globe of the world surmounted by a quadriga (figure 16), which the architect and artist must have fondly hoped would have been built in the middle of some Paris square, just as he had once proposed an elephant as high as a six-story building. Houël's intention for the globe monument is documented by the inscribed etching, of about 1802, after the drawing. This could almost be

12. Louis-Gustave Taraval (1738-1794)
*Triumphal Arch with the Royal Swedish
 Coat of Arms*, 1767
 Pen and black ink, watercolor, black
 chalk indications; 46.9 x 56.3
 Gift of The Council of the Museum
 1911-28-282

13. Louis-Jean Desprez (1743-1804)
 France (active in Sweden)
*Sepulcher in Egyptian Style, with Death
 Carrying a Lamp*, about 1779-1784
 Pen and black ink, gray wash, watercolor,
 pencil; 14.5 x 20
 Friends of the Museum Fund
 1938-88-3952

14. Jean-Charles Delafosse

(1734-1791)

France

Mausoleum for a Soldier (Temple of Mars), about 1765

Pen and black ink, gray and black wash, over black chalk indications;

15.3 x 23.6

Gift of The Council of the Museum

1911-28-63

15. Circle of Etienne-Louis Boullée

(1728-1799)

France

Temple de la Curiosité

Pen and black ink, blue and brown wash; 21 x 42.2

Gift of The Council of the Museum

1911-28-463

16. Jean-Pierre-Louis-Laurent Houël

(1735-1813)

France

Public Monument to be Erected in a Paris Square, about 1802

Pen and gray ink, brown wash, pencil; 28.6 x 23

Gift of The Council of the Museum

1911-28-412

regarded as a revival in the age of neoclassicism of gigantic sixteenth-century mannerist garden works like Pratolino.

Piancastelli's obsession with perspective naturally converted him into a fanatic collector of theater designs. In the case of a design such as Giovanni Battista Natali's decoration for the Law Courts at Naples, about 1750 (figure 17), the division between the theater and architecture is a fine one, for the wall is dissolved by illusionism.

Looking through the Piancastelli collection the lack of massive representation of traditional neoclassic and late classic designs bears out the theory that Piancastelli was not attracted to drawings showing architecture for architecture's sake. He would not have liked a Wren drawing! The Museum has a typical example of late classic astylism in Giuseppe Lucatelli's designs for the entrance facade, and for one bay of the boxes, of the Teatro Vaccai at Tolentino, Italy, built for Philip, Cardinal Carandini, in 1790 (figure 18), or much later in Antonio Sarti's *Manifattura dei Tabacchi*, built to modified form on the Piazza Mastai, Rome, completed in 1863 (figure 19). Sarti represented the

17. Giovanni Battista Natali III
(1698-1765)

Italy
*Wall Decoration for the Law Courts,
Naples, about 1750*
Pen and black ink, gray wash; 44.5 x 59.8
Friends of the Museum Fund
1938-88-25

18. Giuseppe Lucatelli (or Locatelli)
(1751-1828)

Italy
Elevation of the Teatro Vaccai, Tolentino
Pen and black ink, gray wash; 30.4 x 43.2
Friends of the Museum Fund
1938-88-3739

19. Antonio Sarti (1797-1880)

Italy
*Alternative Designs for the Tobacco
Factory, Piazza Mastai, Rome, 1859-1863*
Pen and black ink, watercolor, pencil;
50.9 x 68.8
Friends of the Museum Fund
1938-88-4164

end of the great classical tradition in Italy, combining the twin streams of neo-Palladianism and neoclassicism. Even when Piancastelli acquired fairly straightforward designs, he obviously preferred a chiaroscuro draftsman such as Giacomo Quarenghi, who in 1779 took the late Palladian style from Italy to St. Petersburg. Quarenghi died there in 1817, but had maintained contacts with his native city of Bergamo, where the bulk of his drawings remain today. In honoring his city, perhaps, Quarenghi proposed the triumphal arch (figure 20), which has been dated to about 1810 and was to commemorate a visit by Napoleon I.

One other aspect of Piancastelli's collecting is represented among the Museum's architectural drawings. In 1871 he was invited to become drawing master to Prince Borghese's son, which began his twenty years as a Borghese employee. During this time he must have acquired a small group of designs by Mario Asprucci the younger, a young architect full of promise who died tragically in Rome in 1804. Asprucci had contributed to the decorating of the Borghese villa in Rome under his father in the 1780s and was befriended by many of the English grand tourists for whom the villa was a magnetic attraction. Where John Soane failed, Asprucci succeeded; he attracted the 4th Earl of Bristol (more popularly known as the Earl Bishop of Derry), and was commissioned to design the Earl's house at Ickworth in Suffolk, sending over to England several designs and a wooden model around 1795, and witnessing its building from 1796. Many were the designs and dashed hopes of Italian architects offered to the English *milordi* on the grand tour, but Asprucci's design for Ickworth was one of the few that was carried out. His 1796 design was modified after 1803 when the Earl Bishop died. Nevertheless, Ickworth is an Italian neoclassic mansion in the English countryside (figure 21).

The quixotic world of the make believe has a special place in the Cooper-Hewitt, not only because of the festival designs which appeal to the heightened imagination, but because it is the world's greatest treasure house of chinoiserie designs, incarnated in the Crace Collection. Frederick Crace might have remained an average London decorator had he not met John Nash, the Prince Regent's architect. As often happens, the right two people came together at just the right time, when Nash had been commissioned in 1802 by the Prince, later King George IV, to build an exotic seaside pavilion at Brighton. The intertwining of genius in this fun palace cannot be disentangled, but the Museum's drawings certainly demonstrate that Crace, and Crace alone, supplied the designs for the chinoiserie interiors, and in any case Nash couldn't draw for

20. Giacomo Quarenghi (1744-1817)
Italy
*Proposed Triumphal Arch for Napoleon I
at Bergamo*, 1810-1812
Pen and black ink, gray wash; 44.7 x 34.2
Friends of the Museum Fund
1938-88-3743

21. Mario Asprucci, the Younger
(1764-1804)
Italy
*Design for Ickworth House, Suffolk,
England*, 1794-1795
Pen and black ink, watercolor, over
black chalk indications; 23 x 65.2
Friends of the Museum Fund
1938-88-7172

22. Frederick Crace (1779-1859)
 England
Fishing Temple, Virginia Water, Windsor Great Park, Berkshire, England, about 1825
 Pen and black ink, watercolor, pencil;
 32.2 x 42.2
 Purchased in Memory of Annie Schermerhorn Kane
 1948-40-96A

23. Frederick Crace (1779-1859)
 England
Tented Beach Pavilions, 1815-1822
 Pen and ink, watercolor; 18.4 x 35.6
 Purchased in Memory of Annie Schermerhorn Kane
 1948-40-92

24. Hector Guimard (1867-1942)
 France
Castel d'Orgeval, Parc de Beauséjour, Paris: Rear Facade, 1904
 Pen and black and red ink, pencil;
 53.3 x 47.7
 Gift of Madame Hector Guimard
 1950-66-5

toffee! There is little to compare with Crace's collection and even less to know how he acquired such a fertility of invention. He was probably an example of pure genius. The Crace firm was also employed by the King at Windsor. An exotic pavilion for his favorite sport of angling was commissioned by George IV from Sir Jeffrey Wyatville in 1825 (figure 22). By 1828 it had cost the astonishing sum of over £15,000. Its actual designer was almost certainly Crace. The design for a grouping of chinoiserie tents was possibly for King George IV's visits to the beach at Brighton or is connected with the four large and four small tents erected for the king on the shore of Virginia Water near the Fishing Pavilion and intended for *al fresco* entertainment (figure 23). However, the mountainous background to the design may imply a purely decorative commission such as a wallpaper or painted panel.

Frederick Crace's success at Brighton set the seal of the Establishment upon the family firm, and under his son John Gregory and his grandson John Dibblee, few banks, clubs or great country houses were not decorated by the Craces. In some of their more extravagant designs, such as the Brighton Music Room

of 1818, we are compelled in our imagination to move ahead to the equally quixotic world of Art Nouveau, and to the Museum's holdings of that master of the Parisian mode, Hector Guimard, who died exiled in New York in 1942. His drawings, given to the Museum by Madame Guimard in 1950, provide a comparably anticlassical world to that of Frederick Crace. Much of this belongs to the topography of the *seizième arrondissement* in Paris, such as the design for the Castel d'Orgeval (figure 24), a house designed for Mr. Laurent in September, 1904, in the Parc de Beauséjour, a small private way or group of houses, and those for the apartments on the rue Henri Heine designed by Guimard in 1925, for which he was awarded the Grand Prix d'Architecture in 1929, the year Le Corbusier was designing the Swiss House at the Cité Universitaire!

The circumstances behind the formation of the Cooper-Hewitt meant that its paper archives would tend to reflect the mores of the 1900s, when Beaux-Arts taste was in vogue and classical architecture of the late seventeenth and eighteenth centuries admired. Those strong links between the United States and France that drew American architects to Paris as the lodestone of a European tour meant that, on the whole, nineteenth-century Gothic, especially English Gothic, and less so the Gothic and early classical of Viollet-Le-Duc, was neglected. The Misses Hewitt, too, were perhaps more attracted to some contemporary American architects in whose works they might have felt the ideals of the Museum were encapsulated. Such a one would have been Whitney Warren, even if his "Golden Book" of works from the 1880s was only given in 1943. During those years of the great American bankers and railway magnates, New York acquired the allure, by virtue of its thrusting vitality, of an imperial city. Warren's New York Public Library design of 1897, his unexecuted designs for the Pierpont Morgan Library of 1899, and the studies for Grand Central Station of 1910 confirm this analogy. New York at this time went upwards and outwards, and Warren was clearly an outwards man, not a claimant in the stakes of skyscraper design. An early commission in Whitney's career for the Newport Golf Club shows the influence of Beaux-Arts red brick sources in Paris and English "Wrenaissance."

The Warren style is incarnated in Ely Jacques Kahn's Beaux-Arts Concours designs of 1907, but then Kahn was a young architect of twenty-three years of age. When he gave his drawings to the Museum in 1952, they spanned in style a whole generation. He, too, with his firm of Buchman and Kahn, "reached for the sky," to borrow a simile, in the design for a skyscraper of 1930 in the fashionable bullet or rocket form with a cubist base (figure 25). From 1916

25. Ely Jacques Kahn (1884-1972)
United States
Skyscraper, 1930
Pencil; 56.6 x 34.3
Gift of Ely Jacques Kahn
1952-15-13

26. Hugh Ferriss (1889-1962)
United States
Study for the Maximum Mass Permitted by the 1916 New York Zoning Law, Stage 4, 1922
Black crayon, stumped, and varnished;
66.5 x 50.8
Gift of Mrs. Hugh Ferriss
1969-137-4

architects had been bothered by the principles of mass in building upwards, and in this year a New York Zoning Law was put into effect concerned with the maximum mass. One of the Museum's most fascinating acquisitions occurred in 1969 when Mrs. Hugh Ferriss gave her husband's projects made in 1922 for the New York architectural firm of Helmle & Corbett to challenge the New York zoning law of 1916 restricting the permissible amount of mass that might be built upon a city block (figure 26). It was this that forced architects to design skyscrapers in the style of stepped-back cubes. Ferriss was one of the most talented perspectivists of his generation, particularly delighting in a strong chiaroscuro. The mass drawings are among the most dramatic of modern architectural drawings. In 1929, in the *Metropolis of Tomorrow*, he likened skyscrapers to "... crystals. Walls of translucent glass. Sheer glass blocks sheathing a steel grill. No Gothic branch: no Acanthus leaf: no recollection of the plant world. A mineral kingdom. Gleaming stalagmites. Forms as cold as ice. Mathematics. Night in the Science Zone." The Ferriss style, if it may be described as such, belongs to New York as something alien to the European tradition represented by the international style of Le Corbusier. The Museum scored a notable first in 1936 when Corbu's elevation, section, and perspective sketches for the celebrated Villa Stein at Garches, a suburb of Paris near the Parc St. Cloud, were acquired (figure 27). The Villa had been built for Gertrude Stein's brother in 1926. William Edward Lescage, a follower of Corbu, gave several drawings and photostats of his own projects in 1937.

Much of the European modern movement was insinuated into America through the personal appearance of immigrants escaping from the dark shadow of Nazi Germany. Gropius was one, so was Mendelsohn, and so was Serge Chermayeff, who brought to drafting techniques an unusual warmth and gaiety quite atypical of the usual linear manner of Corbu or Gropius. For Chermayeff the drawing is a primary mode of expression, and the colored crayon a powerful weapon. Chermayeff pioneered modern architecture in England in the 1930s before emigrating to America. His designs betray his skill and training as a painter, for unlike the anesthetized draftsmanship of so many of his Bauhaus-trained contemporaries, Chermayeff conveys meaning with his use of bright colors and surface textures (inside Cover). It may achieve the same ends but is different from the linearism of Pietro Belluschi, whose designs at the Cooper-Hewitt include a 1958 split-level house at Palo Alto and the Boston First Lutheran Church (figure 28), as well as the 1960 Boston Trinity Church Chapel. The Lutheran church is one of Belluschi's most successful small church

27. Charles-Edouard Jeanneret-Gris, called Le Corbusier (1887-1965)
Switzerland (active in France)
Villa Stein, 1926
Pencil; 24.1 x 32.2
Purchased in Memory of James B. Ford
and Peter Cooper Hewitt
1936-60-2

28. Pietro Belluschi (born 1899)
United States
*Preliminary Design for First Lutheran
Church, Boston, 1958*
Brush and black ink; 13.5 x 21.1
Gift of Pietro Belluschi
1962-35-11

29. Michael Graves (born 1934)
United States
*Fargo-Moorhead Cultural Center
(South Elevation, Preliminary Study), 1979*
Colored pencil; 67.5 x 137.5
Friends of the Museum Fund
1980-4-1

30. *Carnegie Mansion embellishments by
Folon and Milton Glaser*
Gifts of the Artists

or chapel projects. It was done in 1958 when the architect was Dean of the School of Architecture and Planning at Massachusetts Institute of Technology. Belluschi, Gropius, Mendelsohn—all reacted against the fine art, technicolor style of the Beaux-Arts school. No one will deny that many of their drawings are unattractive, although linearism in the hands of a John Flaxman or a Thomas Hope can be a powerful image. There is now a reaction against this minimal style; students are once again discovering the virtues and delights in sketchbooks, and fine draftsmanship is encouraged. In America, particularly, this revival has been a companion to the post-modernist school which is represented by Michael Graves's *Cultural Center for Fargo, North Dakota, and Moorhead, Minnesota, 1979* (figure 29). This epitomizes the new generation that loves drawing for drawing's sake, not only for architecture's. Nothing could demonstrate this better than the fertile series of projects initiated by the Museum as an incarnation of the Carnegie House, the Museum's home (figure 30). In all these manifestations of the house the spirit and genius of drawing is evoked, and it is surely appropriate that it should be so in the Cooper-Hewitt, the Smithsonian Institution's National Museum of Design.

John Harris

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